

EDWARD HOPPER





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Edward Hopper
in front of his house
at Truro, Cape Cod;
Mrs. Hopper
in the distance.
Photograph
by Arnold Newman,
August, 1960. © A.N.

EDWARD HOPPER

By Lloyd Goodrich

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EDWARD HOPPER

The American artist's picturing of the United States was romantic from its beginnings in the early nineteenth century. The painters of the Hudson River School devoted themselves to the wild and spectacular features of the continent—the wilderness, the mountains, the sea—and disregarded the evidences of man and his works. The early genre painters focused on rural life and avoided the city and growing industrialism. This romanticism was continued in a more subjective vein by the generation of Inness, Ryder and Blakelock; even the naturalist Winslow Homer turned his back on the city and painted man and nature at their most primitive. The American impressionists selected the idyllic aspects of our country; if like Hassam they sometimes painted New York, they showed its stylish side. Until the end of the nineteenth century few artists, aside from folk painters or the makers of “views” for popular prints, had attempted to picture the American city, and few had attempted an honest portrayal of the American land and what man had made of it.

With the opening decade of the new century came a revolt against the academic idealism of established art. A group of young realists, Robert Henri, George Luks, William Glackens, John Sloan and Everett Shinn, turned to the everyday life of New York—its streets and crowds, its theaters and restaurants, the glamor of its night life. Relishing low life as well as high life, they were still romantics to some degree, stressing human interest and humor, without the more drastic realism of a later generation. Far from radical in style, they adhered to the pre-impressionist naturalism of early Manet and Degas. Nevertheless they shocked the conservatives, who dubbed them “Apostles of Ugliness.” Their leader was the oldest, Henri, a doughty fighter for artistic independence, and one of the most stimulating teachers of his day. In alliance with other progressives, the Henri group led the war against academicism, culminating in the big Armory Show of 1913, which introduced international modernism to the American public.

Most of the Henri group were interested primarily in human character and incident. For them the American city, town and country were backgrounds for humanity. Only Sloan, the most realistic of them, gave the city itself a leading role, on a par with his human actors. His New York paintings and etchings, and the early New York scenes of Henri students such as George Bellows and Glenn Coleman, remained the most com-



LE PAVILLON DE FLORE.

1909. Oil. 23½ x 28½.

Collection of
Mrs. Edward Hopper.

plete portraits of the American city until Edward Hopper began to picture these subjects in a new way.

Edward Hopper's artistic beginnings were in the Henri camp. Seventeen years younger than Henri and eleven than Sloan, he was born in 1882 in Nyack on the Hudson River a few miles north of New York. His ancestors, American for several generations, were a mixture of English and Dutch, a frequent combination in New York State. His father was a tradesman in dry goods, well-read, and successful enough to send his son to a private school before entering Nyack High School. The boy spent much time in the Nyack shipyards, and at twelve built his own sailboat. He liked to draw, but his family felt that a painter's career was insecure, so at seventeen he enrolled in a school for illustrators in New York. But painting interested him more, and after a year he joined the New York School of Art, where he studied from 1900 to 1906. The teacher under whom he worked longest was Henri. Among his fellow students were several who were to make reputations long before he did: Bellows, Rockwell Kent, Guy Pène du Bois, Gifford Beal. One of Henri's main precepts, which fitted Hopper's natural bent, was

to look at the life around one. In the past the great naturalists were held up for admiration: Velázquez, Goya, Daumier, Manet, Degas. As with most of his pupils, Henri had a magnetic influence on Hopper for some time. "It took me about ten years to get over Henri," he has said, referring to his master's relative lack of attention to form and design.

Hopper had grown up to be a tall, well-built young man, good-looking, with a face strong in character: a fine high forehead, observant blue eyes, a full-lipped sensitive mouth, and a determined chin. Thoughtful and somewhat shy, he was given to few words. Like most of his generation, he felt the call of France. Between 1906 and 1910 he made three European visits of several months each, spent mostly in Paris. He had never studied French, but he taught himself to read easily, though not to talk fluently. Living quietly with a bourgeois French family on the Left Bank, he did not enter any art school but painted on his own. In these years the Fauve movement had burst upon the art world, Cézanne had been discovered, cubism was being born. But none of this had any effect on Hopper, who all his life has been unusually impervious to outside influences. (The same was true of quite a different young American abroad in these years, John Marin.) Hopper looked at a great deal of art in Europe, but the artists he admired most were those Henri had talked about, especially Goya, Manet and Degas. Another former Henri student, Patrick Henry Bruce, led him to look at the impressionists; and they, especially Pissarro and Sisley, were the influence most apparent in his paintings done in Paris.

Working outdoors along the Seine and in the parks, he painted streets, buildings and bridges in a style close to impressionism in its emphasis on light, its blond color and broad handling. "The light was different from anything I had ever known," he later told Alexander Eliot. "The shadows were luminous—more reflected light. Even under the bridges....I've always been interested in light—more than most contemporary painters." But already his work showed a feeling for architecture and an insistence on large masses that set it apart from academic impressionism.

Quite different from these oil cityscapes was a series of watercolors of Parisian types—prostitutes, concierges, workmen, soldiers—displaying a broad humor and a gift for caricature. This unexpected strain was never to reappear except in a few early etchings, and in humorous drawings of a purely personal kind.

Hopper's European experience was not all work. He has always liked to travel, and during his first stay of nine months in the winter of 1906 to 1907 he also visited England, Germany, Holland and Belgium (though not Italy). His third and last trip, in the summer of 1910, was to France and Spain, with little or no painting. He has not gone to

Europe since; his travels have been within the western hemisphere—the United States and Mexico.

Back home in these early years Hopper was painting aspects of the native scene that few others had attempted. As early as 1908, when he was only twenty-six, his subjects and viewpoint were in essence the same as later. While sharing the general realistic outlook of the Henri group, his realism was less romantic and more objective. And he was interested in different things. *Tramp Steamer*, *Tugboat*, *The El Station* and *Railroad Train* (the rear car of a train hurtling along an embankment), all painted in 1908, were naively honest attempts to picture essential features of modern life, quite devoid of obvious human interest. Their style was extremely broad and simplified—sometimes excessively so. Henri's dark old-masterish tonality had been discarded, and he was struggling to capture the light and color of outdoor America. These paintings were still immature; their relation to his later paintings was that of an adolescent to an adult. But they were the work of a man who was trying to create his art out of actualities.

The next few years brought steady growth. His paintings at Gloucester in the summer of 1912 were firmer in construction, already marked by his characteristic angularity. This last quality might suggest a possible cubist influence, but he has said that he was still unaware of Cézanne and cubism: "The angularity was just natural to me; I liked those angles." A new note appeared in *Corner Saloon* of 1913: a quiet melancholy that foreshadowed certain future moods.

These early paintings met with little success. They lacked Henri's genial gusto, and the technical brilliance of other Henri pupils such as Bellows and Kent. Even his friends and fellow students felt that they were "hard." At this time the American art world was dominated by the academicians, whose juries controlled the big exhibitions. There were as yet no non-academic organizations through which an independent artist could get his work before the public. At first Hopper submitted his paintings regularly to the National Academy of Design and other conservative bodies, but after being rejected every time he stopped trying. In the Armory Show he was represented by an oil, *Sailing*, which was sold for \$250—his first sale of a painting, and the last for ten years. While the precocious Bellows, who was the same age, received official prizes and became one of the youngest men ever elected to the National Academy, Hopper could not even pass the Academy juries.

Because of this lack of opportunities to exhibit and sell, after 1915 Hopper painted little for several years. Since leaving art school he had supported himself by commercial art, working in an advertising agency three or four days a week, and painting in his free



EARLY SUNDAY MORNING.

1930. Oil. 35 x 60.

Whitney Museum of
American Art.



LA PIERREUSE.

1906/7 or 1909.

Watercolor. $11\frac{7}{8} \times 6\frac{5}{16}$.

The Art Institute of Chicago.



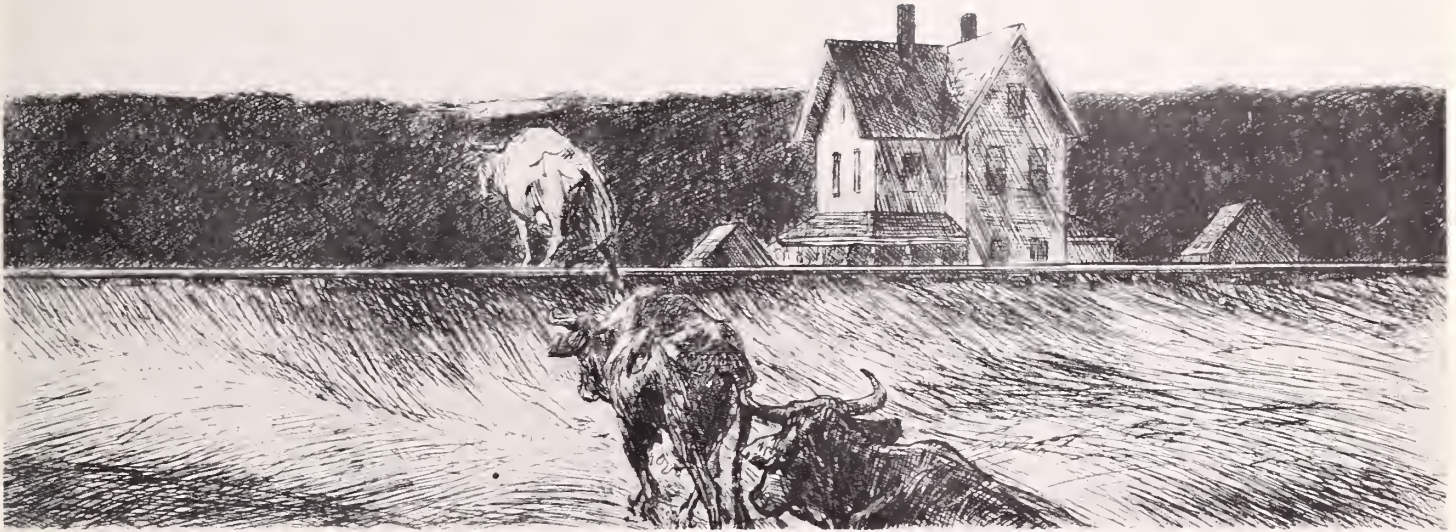
EVENING WIND.

1921. Etching. 7 x 8 $\frac{3}{8}$.

time and in the summers. He also did some illustrating, which he liked even less; as he has said, he wasn't interested in drawing people "posturing and grimacing." "What I wanted to do was to paint sunlight on the side of a house." These years of uncongenial work and apparent failure were a bitter period, of which he still speaks with reluctance.

But Hopper had a stubborn will; though slow to develop, he was not easily deflected. In 1915 he took up etching, and in the fifty-two plates he made in the next eight years, especially the thirty or so between 1919 and 1923, he first said in a mature style what he had to say about the world he lived in. In American printmaking this was the heyday of Whistlerian views of old Paris, the Grand Canal, and quaint New England villages, with emphasis on tastefulness, decorative pattern, and technical tricks.

Nothing like this appeared in Hopper's etchings. They presented everyday aspects of the contemporary world, mostly in the United States, with utter honesty, direct vision, and an undertone of strong emotion. In *American Landscape* a railroad track runs straight across the picture, with cows lumbering over it, and beyond it are a stark



wooden house and dark melancholy woods against a blank light-filled sky. Nothing more: yet the picture conveys the essence of one aspect of the American land, and does so with penetrating feeling. *Evening Wind* expresses with equal exactness and intensity the sensation of a hot summer night in the city. Such images were directly out of actuality, with little precedent in American art. Their nearest counterparts were John Sloan's etchings; but while Hopper admired Sloan, his realism like the older man's was first-hand. His prints, in their transformation of familiar reality into imagery charged with emotion, their economy of means and strength of design, were the work of a man who, within the limits of a black-and-white medium, had finally found himself.

They contained many themes that were later to be developed in paintings. The lights and shadows of the city at night, as in *Night in the Park* and *Night Shadows*. Railroads, lighthouses, suburban mansions, lone apartment houses on the city's outskirts. And in several prints beside *Evening Wind*, his recurring theme of a nude woman in a city interior. On the other hand, there were subjects that never reappeared. Six harked back

AMERICAN LANDSCAPE.

1920. Etching. 7½ x 12½.

to France, suggesting that Paris had left a lasting impression; of these, *Les Deux Pigeons* revealed a surprising tender sensuality. Among the earliest plates two recalled the Spain of bullfights and Don Quixote, and several displayed a vein of caricature.

While his graphic style was his own, he was not ignorant of the past. His greatest admiration in prints (and later in painting) was Rembrandt. In etching he was impressed and influenced by Charles Meryon, with whose obsession for the lights and shadows of Paris he felt an affinity.

His control of the etching medium did not come overnight. A friend and fellow etcher, Martin Lewis, gave him some technical advice, and the rest he learned for himself, by trial and error. His first plates were tentative; some he did not finish, and others he never tried to exhibit or sell. It was not until 1919, when he was in his late thirties, that he struck his stride. Even then he remained a careful deliberate craftsman rather than an improviser. Several plates passed through seven or eight states. In the complete set of his prints assembled by Carl Zigrosser at the Philadelphia Museum of Art, with all their available states, one can trace how the composition was first worked out fairly completely in a crayon drawing on paper, and how the design, bitten in outline in the plate, was adhered to throughout, without major changes, in a continuous process of securing substance and depth of blacks. His prints also include about a dozen drypoints, the best of which show an equal ability to achieve his ends by this more direct technique. Having bought a press, he did all his own printing. He had a healthy scorn for what he called "the graces of etching's methods," and used "the whitest paper I could get. The ink was an intense black that I sent for to Kimber in London, as I could not get an intense enough black here."

For some reason academic juries found Hopper's prints easier to take than his paintings; they were his first works to get into the big conservative exhibitions. From 1920 to 1925 he was represented regularly in print shows, even at the National Academy; and in 1923 his etchings received two prizes. But after that year he gave up print-making, except for one drypoint in 1928. Evidently the mediums of oil and watercolor, which he had begun to use more in the early 1920's, were more rewarding.

An earlier recognition had come in January 1920, when the Whitney Studio Club, which was becoming a lively center for independent artists, gave him his first one-man exhibition, of his early Paris oils; and two years later a show of the Paris watercolor caricatures. He was also included in the Club's annual exhibitions of members' works. And in the Club's evening sketch class, which he attended regularly in the middle 1920's, he had an opportunity to draw from the nude.



CAPE COD EVENING.

1939. Oil. 30 x 40.

Collection of the Honorable
and Mrs. John Hay Whitney.



Increasing recognition and his success in prints undoubtedly account for the fact that about 1920 he began to paint more in oils, and with a new assurance. Compared to his paintings before 1915, these works were bolder in subjects, taking unhackneyed aspects of the everyday world and picturing them with greater definition and completeness. The human figure appeared more than earlier. All these gains can be seen as partly a result of his printmaking experience. *Moonlight Interior* developed the theme of the etching *Evening Wind* with a compositional sense new in his paintings. *New York Pavements* showed a growing ability to use urban actualities; the heavy masonry forms of the apartment house, viewed from above, produced his most striking design so far. These paintings of the early 1920's culminated in *House by the Railroad*. It is a work of the utmost simplicity: a fantastic mansard-roofed house standing alone beside tracks that cut across the foreground; not a tree or a bush; strong revealing sunlight, sombre shadows, an empty sky—and a sense of desolate loneliness. By boldness of con-

MANHATTAN BRIDGE LOOP.

1928. Oil. 35 x 60.

Addison Gallery of American Art.

cept and strength of presentation, Hopper had created a symbol of much of America—one of the enduring images in American art.

In 1923 he began to work also in watercolor, which he had not used creatively since his Paris days, but to which he was accustomed through commercial work and illustration. From the first he showed an affinity for it that was to make it one of his two major means of expression. Aside from a few city scenes and others, his watercolors of the 1920's were painted during summers in New England: at Gloucester in four seasons, at Rockland, Maine, and at Cape Elizabeth, Maine. In these years his production, for the first and last time, became relatively large: of watercolors he considered good enough to show, about fifteen to twenty most summers, and no less than thirty-three in 1926. This burst of painting activity was unquestionably a response to growing success.

It was at Gloucester in the summer of 1923 that he embarked on the watercolors of houses that were to become his first generally known type of subject—for a while, one might say, his trademark. He liked the spare New England character of this seaside

ROOFS OF
WASHINGTON SQUARE.

1926. Watercolor. 14 x 20.

Collection of
Mr. and Mrs. James H. Beal.





LIGHT AT TWO LIGHTS.

1927. Watercolor. 14 x 20.

Collection of Dr. and Mrs.
Irving Frederick Burton.

town; the white wooden houses and churches of the early years, their Puritan severity sometimes relieved by jigsaw ornamentation; or the more pretentious flamboyant mansions of the late nineteenth century with their mansard roofs, jutting dormers, bow windows and wide-spreading porches. But equally he liked the poorer rundown sections, the bare unpainted tenements, the jumble of sheds and privies. Like every realist, Hopper loved character, and these varied structures were as exactly characterized as a portrait-painter's sitters. And he liked the play of sunlight and shadow on them, the way that a white-painted clapboard wall looked under the baking summer sun.

Never before, probably, had the American small town been subjected to such candid scrutiny. When these watercolors were first exhibited, the general reaction was that they were relentless satire. This was in large part because we were not used to seeing such commonplace and to some of us ugly material used in art. But actually, there was no overt satire; Hopper's viewpoint was objective, and on the whole affirmative. He preferred American architecture in its unabashed native phases, growing out of the character of the people. It may be noted that he was embodying this preference in paint before our architectural historians discovered these neglected styles.

Since his boyhood in Nyack Hopper had been attracted to everything connected with boats and salt water. As a young man he had painted along the coast as far north

as Monhegan Island. This nautical bent found full expression in his watercolors of the 1920's. At Gloucester there was the waterfront, and a fleet of steam trawlers whose rusty cluttered decks provided rich material. In Rockland harbor he met them again. On the rocky point of Cape Elizabeth he found Two Lights with its white Coast Guard station and cottages dominated by the 120-foot-high lighthouse; and farther north, Portland Head Light, the oldest on the Maine coast. All these structures had the functional beauty of things that have to do with the sea. The noble forms of the white lighthouse towers and the buildings grouped around them, seen in the clear air and sunlight of Maine, inspired some of his best watercolors, as well as three oils: *Captain Upton's House*, *Lighthouse Hill* and *Lighthouse at Two Lights*. It is noteworthy that though the exposed point

CHOP SUEY.

1929. Oil. 32 x 38.

Collection of
Mr. and Mrs. Mark Reed.





at Two Lights was known for its spectacular surf (the kind of subject favored by Winslow Homer, who had lived and died only a few miles away, at Prout's Neck), Hopper concentrated on the man-made structures.

The watercolors of these years were practically all painted on the spot, and often finished in one sitting. They began with a pencil drawing, careful though not detailed; but they were built with the brush. The medium was kept transparent, without gouache or Chinese white. These watercolors were products of a fresh eye and a sure hand, recording visual sensations directly and forcefully. They had a quality of utter authenticity. Compared to his oils of the same years, they were quite naturalistic, picturing the motifs with few changes—essentially portraits of places and buildings, sometimes rather casual

**LIGHTHOUSE AT
TWO LIGHTS.**

1929. Oil. 29½ x 43¼.

The Metropolitan Museum
of Art.

in composition. But they were not the work of an ordinary sketch artist. An instinctive rightness of composition showed in many of them, and the best were as finely designed, within their limits, as any of his later works. These early watercolors had a zest that his work did not always show; they still rank among his happiest achievements.

They met with prompt recognition. In 1923 the Brooklyn Museum purchased *House with Mansard Roof*—his first sale of a painting since the Armory Show ten years earlier. The New York dealer Frank K. M. Rehn took him on, and in November 1924 gave the first exhibition of his new watercolors; all eleven shown, and five more, were sold. In February 1927 a second exhibition at Rehn's of recent oils and watercolors added to his reputation. In these years a number of critics wrote about him, especially in *The Arts*, whose editors also persuaded him to write articles on John Sloan and Charles Burchfield. The new Museum of Modern Art included him in its "Nineteen Living Americans" show in 1929; and in November 1933 gave a full-scale retrospective that definitely established him as one of the leaders of American painting. He had been slow in reaching maturity; he was in his early forties before he began expressing himself fully in oil and watercolor. But when he did, recognition came quickly and completely.

These years also brought great changes in his private life. In July 1924 he married the painter Josephine Verstill Nivison, who had also been a Henri student, after his time. Sharing fully in his interests and beliefs, through the years she has also shared his hardships and successes, his setbacks and achievements. Since 1913 Hopper had lived on the top floor of an old red brick house at 3 Washington Square North; after their marriage they continued to live there. He was now able to give up commercial work and illustration; they could spend whole summers in New England; and the year after their marriage they made their first trip to the West, driving out to Santa Fé and back. In 1930 they bought land at South Truro on Cape Cod, and built a simple shingled house on the high moors looking out over Massachusetts Bay. The rolling sandy hills of the Cape, green with bay and pines and scrub oak, the great dunes on the ocean side, the plain wooden farmhouses and barns and churches, and the sense of salt water on both sides—all these have been the right environment for living and for work. Since 1930 they have spent almost half the year there, returning to New York only in late October or November. Most of Hopper's landscapes after 1930 have been based on Cape Cod, and some of his finest watercolors have been painted there.

When Hopper achieved recognition in the early 1920's the American art world was quite different from that of his youth. The years of his obscurity had seen the development of the modern movements in this country. In the same year that he had begun to



GAS.

1940. Oil. 26¼ x 40¼.

The Museum of Modern Art.



THE BARBER SHOP.

1931. Oil. 60 x 78.

Collection of Mr. and Mrs.
Roy R. Neuberger.



MARTY WELCH'S HOUSE.

1928. Watercolor. 14 x 20.

Collection of
Dr. and Mrs. Irving Levitt.

paint native subjects, 1908, modernism had crossed the Atlantic with the first of the young radicals returning from Paris and the first of Alfred Stieglitz's modern exhibitions. From 1908 to the early 1920's, while Hopper was striving to develop his individual expression, modernism fought and at least partially won its battle. The decade of the 1920's saw an unparalleled internationalism in the American art world, and specifically the strong influence of the School of Paris.

Hopper's art from the first had been opposite to the general trends of modernism: instead of subjectivity, a new kind of objectivity; instead of abstraction, a purely representational art; instead of international influences, an art based on American life. He had been the first to picture the United States with a new realism. But he was not to remain alone in this. From about 1920 a number of younger men—Thomas H. Benton, Grant Wood, Charles Burchfield, Reginald Marsh, John Steuart Curry—began to paint the native scene in more or less naturalistic styles. In the 1920's and early 1930's, the American scene school shared dominance of the art world with the social school, and the trend toward abstraction was in temporary abeyance. The nativist movement had its literary counterpart in realistic writing about American society—Theodore Dreiser and Sherwood Anderson (like Hopper, forerunners of the movement), Sinclair Lewis, John Dos



METHODIST CHURCH.
1930. Watercolor. 25 x 20.
Wadsworth Atheneum,
Hartford.



THE CAMEL'S HUMP.

1931. Oil. 32¼ x 50½.

Munson-Williams-Proctor
Institute.

Passos, Thomas Wolfe, William Faulkner. And it had parallels in nationalistic and naturalistic tendencies in Europe.

Hopper had strong convictions about national character in art. He wrote in 1933, in the catalogue of his retrospective exhibition at the Museum of Modern Art: "The question of the value of nationality in art is perhaps unsolvable. In general it can be said that a nation's art is greatest when it most reflects the character of its people. French art seems to prove this.

"The Romans were not an aesthetically sensitive people, nor did Greece's intellectual domination over them destroy their racial character, but who is to say that they might not have produced a more original and vital art without this domination. One might draw a not too far-fetched parallel between France and our land. The domination

of France in the plastic arts has been almost complete for the last thirty years or more in this country.

"If an apprenticeship to a master has been necessary, I think we have served it. Any further relation of such a character can only mean humiliation to us. After all we are not French and never can be and any attempt to be so, is to deny our inheritance and to try to impose upon ourselves a character that can be nothing but a veneer upon the surface."

But he never indulged in the chauvinism, the self-conscious nativism, or the baiting of foreign art that some of the Mid-Western regionalists did. Writing of Burchfield, who had also kept clear of such tactics, he said: "After all, the main thing is the natural devel-



ROOM IN BROOKLYN.

1932. Oil. 29 x 34.

Museum of Fine Arts, Boston.

opment of a personality; racial character takes care of itself to a great extent, if there is honesty behind it”—words that apply equally to himself.

Hopper's entire art has been based on the contemporary United States—the physical face of America, in city, town and country. His attitude toward the native scene is complex. In talking of his early years he has said that after France the United States seemed “a chaos of ugliness”; and in his article on Burchfield in 1928 he spoke of “the sweltering, tawdry life of the American small town, and behind all, the sad desolation of our suburban landscape. . . . Our native architecture with its hideous beauty, its fantastic roofs, pseudo-Gothic, French Mansard, Colonial, mongrel or what not, with eye-searing color or delicate harmonies of faded paint, shouldering one another along interminable streets that taper off into swamps or dump heaps—these appear again and again, as they should in any honest delineation of the American scene. The great realists of European painting have never been too fastidious to depict the architecture of their native lands.”

Despite this diatribe his own work has shown nothing as broad as the satire of Burchfield's early portraits of the Mid-West. His attitude was more objective, his style more realistic. And as with Burchfield, there was a strong emotional attachment to his native environment. Like any emotional relationship, it was compounded of love and the reverse. No painter was more aware of the ugliness of certain aspects of America. But it was his world, to which he was bound by strong ties. He accepted it, and built his art out of it. What he wrote about Burchfield was true also of himself: “His work is most decidedly founded, not on art, but on life, and the life that he knows and loves best. From what is to the mediocre artist and unseeing layman the boredom of everyday existence in a provincial community, he has extracted a quality that we may call poetic, romantic, lyric, or what you will. By sympathy with the particular he has made it epic and universal. No mood has been so mean as to seem unworthy of interpretation.”

Of his own art Hopper wrote in 1933: “My aim in painting has always been the most exact transcription possible of my most intimate impressions of nature.” His viewpoint is naturalistic, his style completely representational. But his art transcends mere representation by its intensity of feeling, its ability to create memorable pictorial images, and its power of form and design.

A large and important part of his work centers around the life of the contemporary city. The Henri group had used the city as a background for human activity. But Hopper concentrated on the city itself, that huge complex of steel, stone, concrete, brick, asphalt and glass. He was one of the first representational painters to realize the pictorial possibilities of the modern city, the many kinds of visual material presented by New



COTTAGES AT WELLFLEET.

1933. Watercolor. 20 x 28.

Private collection.



York—the forms of buildings, their individual character, their surfaces and ornamentation, the effect of light on them; the waters surrounding Manhattan and the bridges spanning them; the omnipresence of glass, and the phenomena of life seen through windows; the drama of night in the city, with its interplay of lights, and the mysteriousness of night shadows. On the other hand, he has never been interested in the obvious spectacularity of New York—skyscrapers, and the famous skyline. His viewpoint is more intimate, concerned with the immediate surroundings of everyday life.

There are never any crowds, never the hurrying tide of humanity that fascinated a painter such as Marsh. Often he chooses the hours when few or no people are abroad. *Early Sunday Morning* is an empty street before anyone is up, with a row of identical

**EAST WIND OVER
WEEHAWKEN.**

1934. Oil. 34½ x 50½.

The Pennsylvania Academy
of the Fine Arts.

houses. The vastness, monotony and loneliness of the city have seldom been as intensely conveyed. But the final emotion is affirmative; clear morning sunlight, stillness, and a sense of solitude that is poignant yet serene. Like many of his compositions this gives the sensation that the scene does not stop at the edges of the picture, that these buildings continue for blocks on either side. The strong horizontal lines and the repetition of elements carry the eye and mind out of the composition, convincing us that this slice of life is part of a larger whole. This sensation was consciously aimed at in certain works; as he wrote of Burchfield, "he seems always to envisage a wider field than the mere limits of the picture can surround."

In many of his city paintings individual men and women do appear, but as parts of the whole scene rather than in leading roles. The woman going to bed, the couple in a restaurant, the solitary passerby in a street at night, are integral elements in his version of the city, but their settings are as important as they are. They are portrayed without much individual characterization. Often they seem isolated in the wide impersonality of the city; they seem to epitomize the lonely life of the city dweller, the solitude that can be experienced most intensely among millions.

The closest intimacy is attained in his scenes of women in city interiors, nude or half-dressed—a favorite theme since the etching *Evening Wind*, later developed in a series of paintings up to recent years, such as *Eleven A.M.*, *Night Windows*, *Hotel Room*, *Morning in a City* and *Morning Sun*. Always she appears in completely realistic circumstances, dressing or undressing; and often she is before a window, looking out—the intimacy of her nakedness contrasting with the impersonal city outside. There is never any academic idealization; nor on the other hand, any obvious sexiness. She is portrayed with complete honesty, but also with devoted care in giving her solid physical existence and a statuesque roundness. These recurring images reveal, beneath his objectivity, a sensualism, strong but not overtly expressed.

Many of his city interiors are seen through windows, from the viewpoint of a spectator looking in at the unconscious actors and their setting—a life detached and silent, yet crystal-clear. "The sensation for which so few try," he wrote of Burchfield, "of the interior and exterior of a building seen simultaneously. A common visual sensation." Usually the scene is at night, with the lighted room and its occupants framed by the dark walls of the building. This effective use of interior light and enframing darkness is the motif of paintings as different in their specific subjects as *Night Windows*, *Drug Store*, *Room in New York* and *Nighthawks*. Even when no window is physically present, the impression is sometimes conveyed of a remote observer, as if a wall had been removed.



NEW YORK MOVIE.

1939, Oil. 32¼ x 40⅞.

The Museum of Modern Art.

In *Office at Night*, looking down into the interior one has the sensation of being outside the room rather than in it.

Often the artist's viewpoint seems that of a traveller, an observer who is out of things yet drawn to them. It is noteworthy how many of his subjects actually have to do with travel: railroads, highways, gas stations, hotels. The sensations and feelings of a traveller are conscious elements in his art; of *Approaching a City*, for example, he has said that he was trying to express the emotions one has in a train coming into a strange city—interest, curiosity, fear. You realize the quality of a place, he added, most fully on coming to it and on leaving it.

All these subjective factors are related to the undertone of loneliness so often felt in his pictures—in those including human beings as well as those where humanity is absent. His emotional relationship is less with the human actors than with the scene as a whole, and this concentration of emotion on non-human elements is inevitably accompanied by some sense of loneliness. With all its realism, Hopper's art has a strong strain of romantic emotion. He is essentially a poet—one who finds poetry less in humanity

WHITE RIVER AT SHARON.

1937. Watercolor. 20 x 28.

Collection of the
Sara Roby Foundation.





than in the human environment, in the cities and structures that man has built and among which man's life is spent. His art is filled with that poetry of places that has been a theme of artists through the centuries—of Guardi and Canaletto, Piranesi and Hubert Robert, Corot and Meryon, Utrillo and Chirico.

Light always plays an essential role in Hopper's work. Its exact nature, its color, its source and direction, are as fully realized as the objects on which it falls. It is a dynamic element in the pictorial concept. Sunlight on the city's stone and concrete structures simplifies and unifies them, turning them into massive monoliths, and casting

GROUND SWELL.

1939. Oil. 36½ x 50¼.

The Corcoran Gallery of Art.

heavy dark shadows that have a sombre brooding effect. Light reveals the character of buildings, their ornamentation, the color and texture of their surfaces. It creates strong patterns of shadow and light. It acts as an integral part of the design. In a work such as *Pennsylvania Coal Town* the alternation of lighted and shadowed planes, producing a powerful repeated pattern, is one of the chief motifs.

In his night scenes light becomes the principal actor. In *Drug Store* he has taken one of the city's commonest sights, a lighted store window, and by realizing to the full the pictorial effectiveness of brilliant vari-colored light seen against darkness, has produced a work of extraordinary excitement, even glamor. In *Nighthawks* the lunch counter is an oasis of light in the midnight city; strong light falls on the garish interior and its four occupants, spotlighting and isolating them; while outside the subdued light of an unseen street lamp reveals dark empty houses. In the play of these two lights against surrounding darkness lies much of the painting's impact. Here, as in other similar works, light and form work in coordination. In all these night scenes it is the interplay of lights from various directions and in varying colors and intensities that creates pictorial drama.

Hopper has painted the country almost as much as the town. From the first his landscapes broke with the American tradition of picturing idyllic nature and avoiding the works of man. Those prominent features of our land, the railroad and the automobile highway, with their accompaniments of bridges, freight yards, depots, telephone poles and gas stations, played an important part in his landscapes. To him these things do not detract from the pictorial value of the country; rather, they enhance it. He likes the relationship between the irregular forms of nature and the functional forms of man-made things—the straight horizontals of railway tracks, the sweeping curves of highways, the sharp angles of farm buildings, the immaculate forms of lighthouses. In two of his Cape Cod landscapes, *Hills, South Truro* and *New York, New Haven and Hartford*, the long rolling shapes of the moors, like great waves, are given added value by the line of the railroad tracks cutting across the picture. In his three paintings of *Two Lights in Maine*, the clean-cut forms of the white buildings, rising to a climax in the powerful upright of the lighthouse, seem to grow out of the long folds of the earth, like a natural feature of this rugged landscape. His complete acceptance of these man-made actualities, and his use of them as integral elements, was a contribution to American landscape painting. Here was a masculine landscape art instead of the feminine art of his predecessors.

His "pure" landscapes are based equally on the forms of the earth. He likes country where the structure of the earth is visible—the granite-strewn pastures of Cape Ann, the

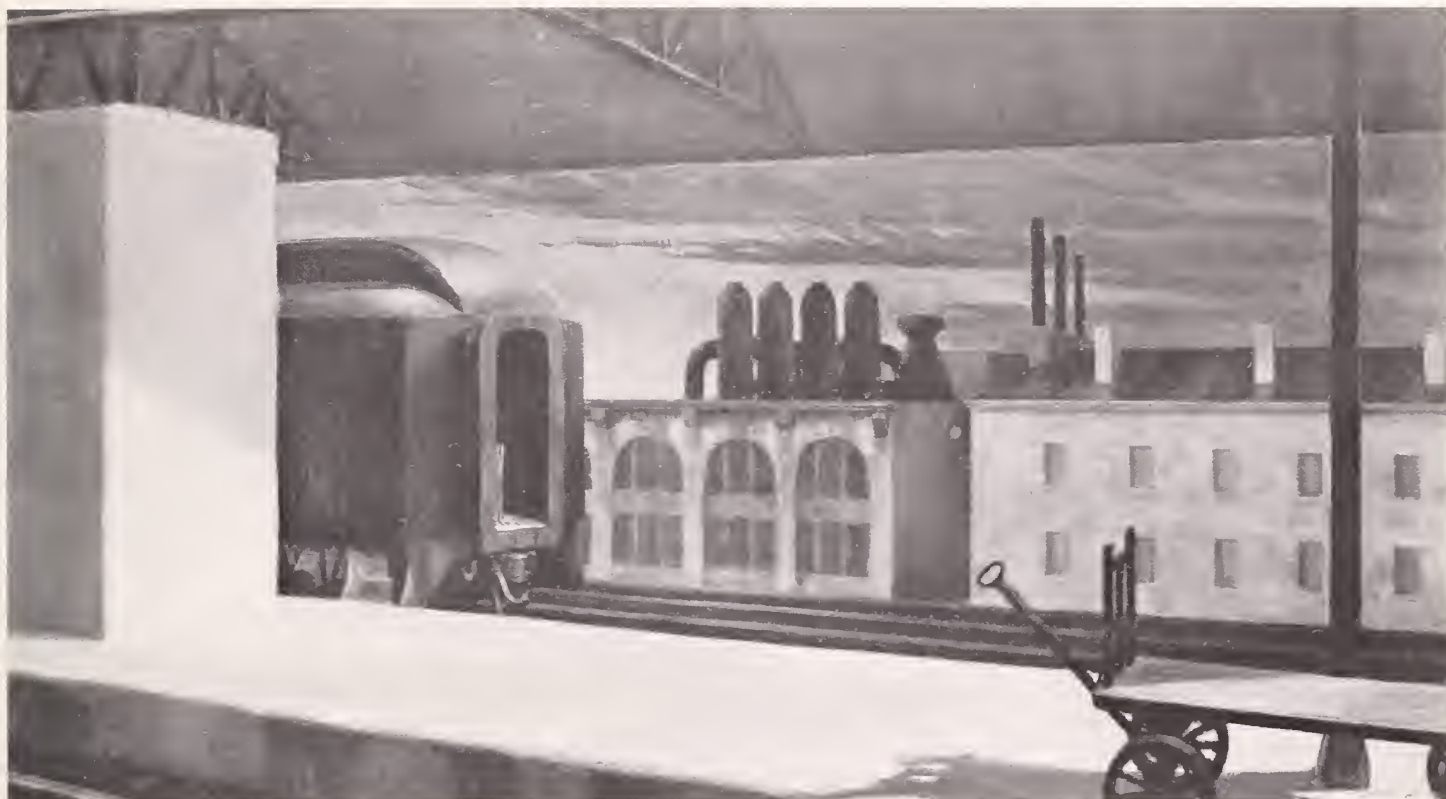


COBB'S HOUSE.

1942. Watercolor.

21½ x 29½.

Worcester Art Museum.



fantastic formations of the Cape Cod dunes, the abrupt green hills of Vermont. The strength and richness of nature's forms mean more to him than lyric sentiment. In all these qualities his landscapes recall another realist, older than impressionism, Gustave Courbet—for whom he has great admiration.

As in all his work, light is a major factor in his landscapes. But he differs from impressionism in never allowing the physical substance of objects to be dissolved in luminous atmosphere. Instead of veiling forms, his light defines them clearly. Whereas the American impressionists imported the soft air and light of France, he likes the strong sunlight, clear air and high cool skies of America. Everything is seen with the utmost clarity. Lights and shadows are precise and strongly contrasted. The values range from white down to very dark; the shadows are often almost black. His pictures are constructed in values as much as in color, thus also adhering to the pre-impressionist tradition. (Hence they do not lose their structure in black-and-white reproduction.)

He likes particularly the low sunlight of early morning or late afternoon, striking full against one side of upright forms and leaving the other side in deep shadow. It is a

DAWN IN PENNSYLVANIA.

1942. Oil. 24½ x 44½.

Collection of Dr. and Mrs.
James Hustead Semans—
Duke University.

light that models forms roundly, and creates a dramatic play of light and shade. The light in his pictures has a quality of movement; it streams into the picture, strikes against surfaces, casts long shadows. Its action is as essential as the forms it reveals.

Beyond these various physical factors is the sum of them all—the mood of the scene. The hills of Cape Cod on a summer afternoon, when the low sunlight and crystal-line air are full of a sense of solitude and silence. A Yankee couple and their dog outside their neat white house in the twilight, the woods growing dark, the whippoorwill beginning. A filling station on a country road with darkness coming on, its lighted red pumps bright against the dark woods and cold evening sky; the loneliness of the traveller on a strange road at nightfall. In conveying exactly the special qualities of these particular places in these hours and lights, his art combines realism and poetic emotion—an objective poetry, expressing itself through intense realization of the essence of the scene. His poetry never becomes sentimental; it has too direct a relation to actualities. Where a sentimentalist would make such subjects banal, with him they are genuine and fresh. His expression of mood has intensified with the years, as he mastered his factual material and became freer to realize emotional overtones.

Hopper's unusually direct relation to visual reality and his relative independence of external artistic influences lead him to paint aspects of the real world that a more conventional painter would consider non-artistic. In *Ground Swell*, for example, the prevailing cold strong light blues create a tonality that the average marine specialist would avoid, but that is very true to the colors of the open sea; while the long regular rollers, completely solid and tangible, the solitary bell-buoy, the unbroken horizon and wide sky, give an immediate sense of the immensity and loneliness of the ocean. Such a work has the integrity and innocence of vision of a primitive painter; and in a sense Hopper has an element of the primitive, as any artist must who is so entirely on his own.

His color is as personal as everything else in his style. Color as decoration, as a sensuous language, or as emotional expression, does not interest him; it must be intimately associated with light and form. But it is an essential element in his work. It is far from monochromatic; on the contrary, everything is seen in chromatic terms. His color is based on direct observation of nature, without regard to formulas or to considerations of conventional taste. It has a first-hand, pristine force that is sometimes startling. Especially noticeable in his landscapes is his use of cool colors in a wide range of blues and greens, balanced by warmer hues. His palette is not the high-keyed impressionist one; it ranges all the way down to deep tones, even in outdoor subjects. In certain paintings color is pushed to a maximum impact. In *Nighthawks*, for example, the vivid colors of



NIGHTHAWKS.

1942. Oil 33 $\frac{3}{16}$ x 60 $\frac{1}{8}$.

The Art Institute of Chicago,
Friends of American Art
Collection.



the interior under intense light are juxtaposed to strong dark exterior tones; there are hardly any grays, almost all the colors are positive. The result is arresting: a full-bodied power in keeping with the other elements in the picture.

His painting methods are far from the literal copying of actualities. Some of his early oils and almost all of his watercolors were painted "from the fact," as he puts it. But for many years his oils have been composed by a process of imaginative reconstruction in which both observation and memory have a part. He selects the subject with extreme care, spending a long time looking at actual motifs and pondering them. Elements

MORNING IN A CITY.

1944. Oil. 44 x 60.

Collection of
Lawrence H. Bloedel.

are taken from these various sources, combined, and transformed into the image that is to be realized on canvas. In composing *Gas*, for example, he searched for a filling station like the one he had in his mind; not finding one, he made up his station out of parts of several—but the pumps were studied from real ones. The degree of transformation varies; but almost all his mature oils are composites. As can be seen, his method is no mere transcription of nature, but a creative process by which reality is shaped into the pictorial image. When you ask him where the subject of a painting is, he says “Nowhere” or “In here,” tapping his forehead. Through this inner process his subject transcends the specific and takes on a broader and deeper meaning.

Discussing his methods, he says that he has never found the perfect one, either “from the fact” or “improvised”; that he is “torn between the two,” and that they all “end in failure.” This he says quite simply and evidently sincerely, though with a wry humor. He is famous for expressing low opinions of some of his own pictures, especially those of

PALMS AT SALTILLO.

1943. Watercolor. 20 x 25.

Collection of Mr. and Mrs.
Robert M. Bernstein.





FOUR DEAD TREES.

1942. Watercolor. 20 x 28.

Collection of Mr. and Mrs.
Alan A. Blackmer.

the past; they are “not very good” or “failures.” The result, he says, is never quite what he had in his mind. Or he speaks of a picture as too literal, too like a copy of nature. One feels that all this dissatisfaction is genuine and fundamental; that there is a real conflict between the inner image and the one on canvas. As he wrote in 1933: “I find, in working, always the disturbing intrusion of elements not a part of my most interested vision, and the inevitable obliteration and replacement of this vision by the work itself as it proceeds. The struggle to prevent this decay is, I think, the common lot of all painters to whom the invention of arbitrary forms has lesser interest.” These are the words of an artist in search of one kind of perfection, who sets himself high standards, and who is unusually free from illusions, even about himself. Hopper is a genuinely modest man—a rare phenomenon. But one also feels that he has a fundamental awareness of his own worth. In recent years he has even been known to admit that a new picture is “pretty good.” His questionings are not based on any feeling of inferiority, but on his sense that he does not always realize his conceptions as he would like to.

Hopper’s early paintings had the free brushwork and technical skill typical of Henri’s students. Fortunately he did not carry this ability further; instead of becoming more facile with the years he became more sober. It even seems as if in his search for

CAPE COD MORNING.

1950. Oil. 34¼ x 40½.

Collection of the
Sara Roby Foundation.





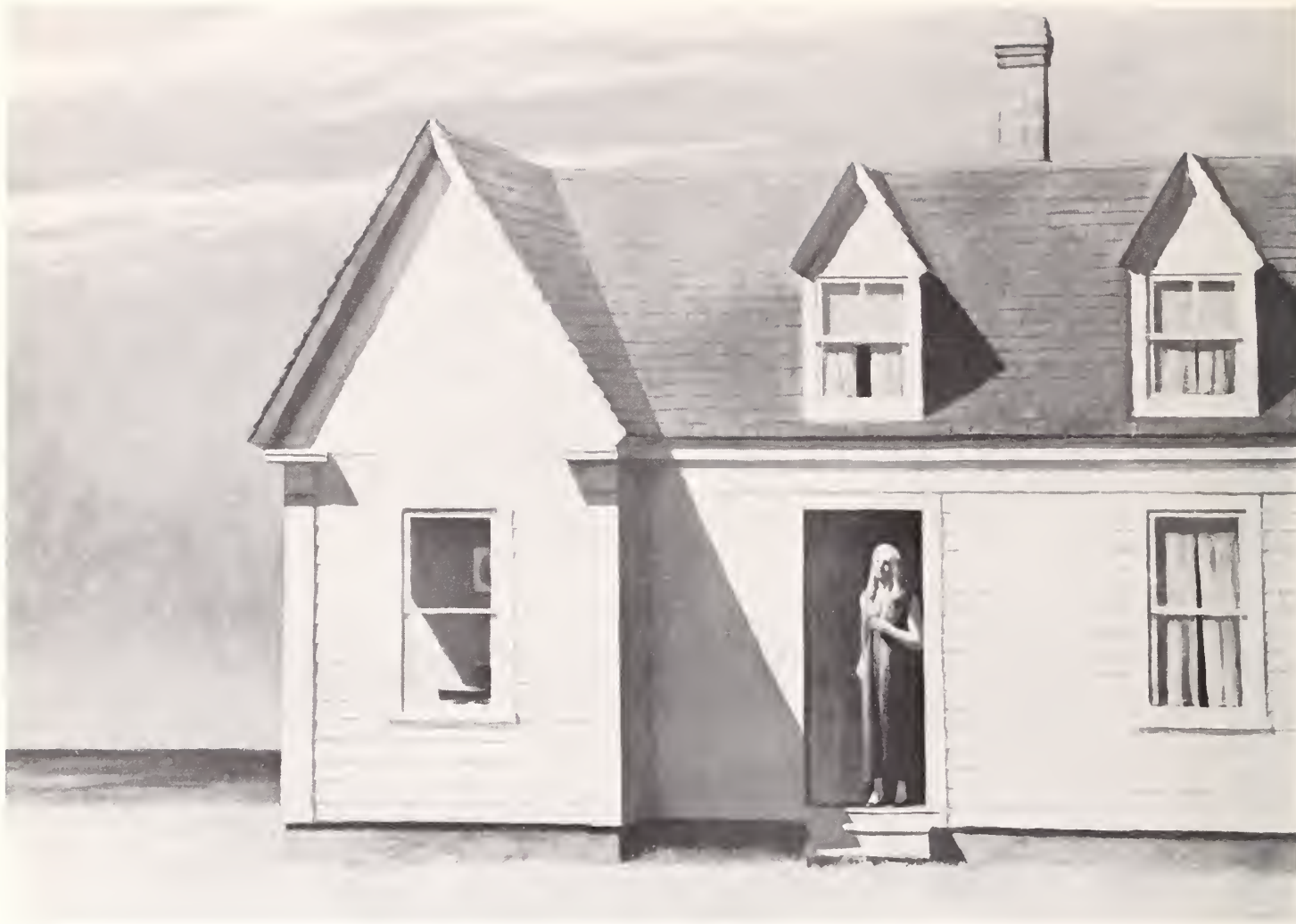
substance he has suppressed the manual skill that he undoubtedly possesses. Some paintings or passages in them show an actual awkwardness and heavy-handedness, a disregard of technical refinements in favor of weightier qualities. Textures do not have much sensuous richness or variation; sometimes the forms seem made of more or less the same substance. He himself says that painting does not come easy to him, that it is hard work, and that he does not get much sensuous pleasure out of the process itself. On the other hand, he adds, he would never find satisfaction in producing color and pattern for themselves. But in creating form he does get satisfaction.

He is a relatively slow executant, and with the years he has taken longer over each painting. His early oils sometimes took only a week; but for the last fifteen years he has

**PENNSYLVANIA
COAL TOWN.**

1947. Oil. 28 x 40.

The Butler Institute
of American Art.



HIGH NOON.

1949. Oil. 28 x 40.

Collection of Mr. and Mrs.
Anthony Haswell.

painted no more than one, two, or sometimes three oils a year. A whole summer may be given to conceiving the image and painting the picture. Hence the total volume of his work is not large.

Hopper has a natural gift for producing forms that possess solidity and weight—a gift as inborn as a sense of color. Every object has physical substance and tangibility. Every element in the picture is defined with complete clarity. His forms are severely simplified, with no unnecessary details. His paintings are consciously and carefully designed. With him this is not the creation of flat pattern, but the construction of solid forms in space—the sense in which design was conceived by the past masters of Western

painting. And it is not illusionist representation; the forms are those of art, and they exist within the picture plane, the pictorial space beyond which forms cannot project or recede without destroying the plastic unity.

His design has certain definite characteristics. It is almost always built on straight lines and sharp angles. The overall shape is almost invariably a horizontal rectangle; he has produced only a few upright compositions. Horizontals provide the foundation of the structure, but they are crossed and interrupted by strong verticals. This interaction of

CITY SUNLIGHT.

1954. Oil. 28 x 40.

The Joseph H. Hirshhorn
Foundation, Inc.



horizontals and verticals is an essential element in his design, one of its vital principles. It accounts for the pronounced angularity that is an outstanding characteristic of his style.

Certain favorite devices are evident. Frequently a strong horizontal across the foreground, such as a railroad track, highway, street or sidewalk, serves as a base for the less regular, more complex forms beyond and above. As Alfred Barr has written, these horizontal elements "are like the edge of a stage beyond which drama unfolds."

An outstanding example of horizontal design is *Early Sunday Morning*. The row of houses is seen from directly in front, so that the chief lines are exactly horizontal. These dominant lines are broken by the verticals of barber pole and hydrant, and the repeated patterns of doorways and windows. It is a design of stark simplicity, yet through the relations of the elements one to another, and the overall unity, it is rich and satisfying, with a natural strength and completeness, a quality of inevitability.

A more complex kind of design is the horizontal wedge form, constructed in three dimensions, cutting across the picture and receding in depth. An early example is *Manhattan Bridge Loop*, where the mass of the bridge creates a wedge running from right to left, crossed by the verticals of lamppost, steel arches, and buildings. It is noticeable that no upright is exactly vertical; all lean somewhat in different directions. This variation is true of all his compositions; there is nothing mechanically regular about them, every element is individual and alive.

Perhaps the clearest example of the wedge design is *Nighthawks*. The strong wedge of the restaurant, thrusting from right to left, like the bow of a ship, is countered by the solid wall of the buildings opposite, at right angles to it. Here the moving wedge is met by a static mass. No main planes are parallel to the surface of the painting, as they are in *Early Sunday Morning*; and hence no main lines are parallel to the rectangular frame, none are purely horizontal. Contrasting the horizontality of the earlier painting (strong as it is) with the thrust and counter-thrust of *Nighthawks*, a great growth in complexity of design is evident. This more dynamic kind of composition (both monumental and dynamic), which Hopper had developed through the years, was a fundamental evolution in his art.

Hopper's style has shown no sign of softening with the years. Particularly in the last fifteen years or so, certain paintings have revealed their rectilinear and angular structure even more clearly. *High Noon*, for example, is almost pure geometry; the dominant straight lines, acute angles, emphatic pattern of sunlight and shadow, extreme simplification and utter clarity—all create a design that has interesting parallels with the geometric



SECOND-STORY SUNLIGHT.

1960. Oil. 40 x 50.

Whitney Museum of
American Art, Gift of the
Friends of the
Whitney Museum.



abstraction of Mondrian (a comparison, incidentally, that Hopper does not care for). Even more severely geometric is *Rooms by the Sea*: an empty room with an open doorway looking out on blue water, and sunlight falling in a diagonal pattern on the wall and floor—a picture made up only of interrelations of light, space and a few forms. And as recently as 1960, when he was seventy-eight, he produced one of his boldest, most vigorous, most solidly constructed and most uncompromisingly angular works, *Second-Story Sunlight*.

HOTEL BY A RAILROAD.

1952. Oil. 31 x 40.

The Joseph H. Hirshhorn
Foundation, Inc.

His recent paintings, compared to earlier ones on the same or similar themes, are generally more complex in their basic elements, and at the same time more simplified as to details. The stress on substance and weight has increased. In city scenes like *Hotel by a Railroad*, *Sunlight in a Cafeteria* and *New York Office* the heavy masonry with its repeated pattern of cut stone is used to build three-dimensional structure of monumental strength and largeness of form. The angular play of light and shadow is more emphasized than ever. Light continues its central role; indeed it has become the common denominator of most of his subjects. "Sun" and "Sunlight" appear in many titles: *Morning Sun*, *City Sunlight*, *Sunlight on Brownstone*, *People in the Sun*, *A Woman in the Sun*. His latest painting is called simply *Sun in an Empty Room*. And even when the words are not used, the theme is dominant; in *Sea Watchers* the man and woman sitting in summer sunlight gazing out to sea have the silent brooding intensity of sun worshippers.

Over the years parallel developments occurred in his other major medium, watercolor. After the direct simplicity of his Gloucester and Maine works of the 1920's, the subjects became more complex, the scale larger. He still painted his watercolors from nature, as he has practically all of them, but he now worked longer on them; instead of a single sitting, days or even weeks. On one of the latest he spent a month, working for a short time at a certain hour of the day. The watercolors of the 1940's and 1950's were thoughtfully composed. The technique was no longer one of spontaneous washes. Hopper says that watercolor painting is "a series of glazes"; and his later watercolors were built up in glaze over glaze, though still entirely translucent, without opaque pigment. They had a new depth of color and values, a new roundness of form, and a new completeness of design. In all these qualities they were close to his oils, while still retaining the transparency and freshness that are among the beauties of the medium. In some ways their color was the most alive and varied that he had ever attained. These later watercolors were as fully realized as his paintings of any period in any medium.

Almost all the watercolors since 1940 were painted during the summer travels which the Hoppers made to the West, and to Mexico, where they settled among the northern mountains at Monterrey and Saltillo. This was the kind of spectacular subject-matter that Hopper had avoided on their first trip West in 1925. That he now sought and painted it showed a continuing capacity to enlarge his horizons. It was subject-matter that only a strong artist could use without resorting to illustrative banality. By realizing to the full the power of these great natural forms and the richness of their light and color, Hopper added a unique and impressive chapter to his long creative record.



Since his breakthrough in the 1920's Hopper's career has been one of steady and increasing honors. Aside from numerous exhibition prizes he has been given honorary degrees, the *Art in America* award, and the Gold Medal of the National Institute of Arts and Letters. He has been on the cover of *Time*. Practically all his oils and watercolors of the past forty years have been sold, many to leading museums. All of this has made no perceptible difference in the quantity or quality of his works. Nor has it had any marked effect on his and Mrs. Hopper's personal lives. They still occupy the top floor of the Washington Square house, up four flights and seventy-four steps; they still spend summers in the house they built in South Truro in 1930; they still live as simply as in the days when this was a necessity. And in his art, Hopper continues to aim at "the most exact transcription possible of my most intimate impressions of nature."

SUNLIGHT IN A CAFETERIA.

1958. Oil. 40¼ x 60½.

Yale University Art Gallery.

BIOGRAPHICAL NOTE

Edward Hopper was born July 22, 1882, at Nyack, N.Y., son of Garrett Henry Hopper and Elizabeth Griffiths Smith Hopper. He was educated at a local private school, then in the Nyack High School. In the winter of 1899-1900 he studied illustration at a commercial art school in New York; from 1900 to about 1906 he studied at the New York School of Art, at first illustration, then painting under Robert Henri and Kenneth Hayes Miller.

In the fall of 1906 he went abroad for about nine months, visiting England, Holland, Germany and Belgium, but spending most of his time in Paris, where he painted city scenes. He went again in the summer of 1909 for about six months, spent entirely in France, chiefly in Paris, again painting city scenes. His third trip was in the summer of 1910 for about four months, to France and Spain, with little or no painting. He has not visited Europe since.

Since 1908 he has lived in New York. After leaving art school he made his living by commercial art and some illustration, painting in his free time, and in the summers; at Gloucester, Massachusetts, in 1912, at Ogunquit, Maine, about 1914 and 1915, and at Monhegan, Maine, about 1916. He exhibited for the first time in March 1908 with other Henri students at the Harmonie Club, New York. Included in the Armory Show, 1913, he sold an oil, *Sailing*. Because of lack of opportunities to exhibit he painted little from 1915 to 1920.

In 1915 he took up etching, producing about fifty plates in the next eight years. His prints were admitted to exhibitions from 1920 on and won two prizes in 1923.

The Whitney Studio Club gave him his first one-man show, of Paris oils, in January 1920; and in 1922 a show of Paris watercolor caricatures. From about 1920 he worked more in oil, and in 1923 began to paint watercolors. In November 1924 Frank K. M. Rehn, New York, gave the first exhibition of recent watercolors, which was a success. Four one-man shows were held in the next few years: at the St. Botolph Club, Boston, thirty prints and ten watercolors, in April 1926; the Rehn Gallery, four oils, twelve watercolors, and prints, in February 1927; the Morgan Memorial, Hartford, twelve watercolors, in November 1928; and the Rehn Gallery, twelve oils, ten watercolors, and drawings, in January 1929. He was included in "Paintings by Nineteen Living Americans" at the Museum of Modern Art, December 1929. A number of articles on or by him appeared in these years, especially in *The Arts*. Among the earliest to write about him were Guy Pène du Bois, Helen Appleton Read, Virgil Barker, Duncan Phillips, Forbes Watson and Lloyd Goodrich.

He married the painter Josephine Verstill Nivison, July 9, 1924. Since then they have lived in the winters at 3 Washington Square North, where Hopper had lived since 1913. Summers have been spent mostly in New England: at Gloucester in 1923, 1924, 1926 and 1928; at Rockland, Maine, in 1926; and at Cape Elizabeth, Maine, in 1927 and 1929. In 1925 they made their first trip West, to Santa Fé; and in 1929 they visited Charleston, S.C. In 1930 they built a house in South Truro, Cape Cod, which has been their summer home since then. They visited the



CALIFORNIA HILLS.

1957. Watercolor.
21 ½ x 29 ¼.

Collection of
Hallmark Cards, Inc.

White River Valley of Vermont in 1936, 1937 and 1938. In 1941 they made an automobile trip to the West Coast; and in the summers of 1943, 1946 and 1953 they travelled to Mexico. Hopper painted watercolors on all these trips. Six months, December 1956 to June 1957, were spent at the Huntington Hartford Foundation, Pacific Palisades, California.

From the late 1920's he was represented regularly in the chief national exhibitions. Since 1930 the most important one-man exhibitions have been: Museum of Modern Art, New York, Retrospective Exhibition, November 1933, most of it shown at the Arts Club of Chicago, January 1934. Carnegie Institute, Paintings, Water Colors and Etchings, March 1937. Art Institute of Chicago, twenty-one oils included in the 54th Annual Exhibition of American Paintings and Sculpture, October 1943. Whitney Museum of American Art, Retrospective Exhibition, February-March 1950, later shown at the Museum of Fine Arts, Boston, April 1950, and the Detroit Institute of Arts, June 1950. Currier Gallery of Art (November 1959), Rhode Island School of Design (December 1959), and Wadsworth Atheneum (January 1960), Watercolors and Etchings. Philadelphia Museum of Art, Complete Graphic Work, October 1962, later shown at the Worcester Art Museum. University of Arizona Art Gallery, Retrospective Exhibition, 1963. Munson-Williams-Proctor Institute, Oils and Watercolors, May 1964. In New York Frank K. M. Rehn, Inc., held a series of one-man shows in the 1940's: early paintings, January 1941; watercolors, December 1943; and paintings, January 1948. Hopper was one of four artists chosen by the American Federation of Arts to represent the United States in the Venice Biennale of 1952, the others being Calder, Davis and Kuniyoshi.

He was elected a member of the National Institute of Arts and Letters in 1945, and of the American Academy of Arts and Letters in 1955.

Awards and honors: U.S. Shipping Board Poster Prize, 1918. Logan Prize, Chicago Society of Etchers, 1923. W. A. Bryan Prize, Fourth International Print Makers Exhibition, Los Angeles, 1923. Honorable Mention and cash award, First Baltimore Pan-American Exhibition, 1931. Temple Gold Medal, Pennsylvania Academy of the Fine Arts, 1935. First Purchase Prize in watercolor, Worcester Art Museum, 1935. First W. A. Clark Prize and Corcoran Gold Medal, Corcoran Gallery of Art, 1937. Ada S. Garrett Prize, Art Institute of Chicago, 1942. Logan Art Institute Medal and Honorarium, Art Institute of Chicago, 1945. Honorable Mention, Art Institute of Chicago, 1946. Honorary degree, Doctor of Fine Arts, Art Institute of Chicago, 1950. Honorary degree, Doctor of Letters, Rutgers University, 1953. First Prize for Watercolor, Butler Art Institute, 1954. Gold Medal for Painting presented by the National Institute of Arts and Letters in the name of the American Academy of Arts and Letters, 1955. Huntington Hartford Foundation fellowship, 1956. New York Board of Trade, Salute to the Arts award, 1957. First Prize, Fourth International Hallmark Art Award, 1957. *Art in America* Annual Award, 1960. Award, St. Botolph Club, Boston, 1963. M. V. Kohnstamm Prize for Painting, Art Institute of Chicago, 1964.



A WOMAN IN THE SUN.

1961. Oil. 40 x 60.

Collection of
Mr. and Mrs. Albert Hackett.



NEW YORK OFFICE.

1962. Oil. 40 x 55.

Collection of
Dorothy Dennison Butler.

CATALOGUE

The arrangement is chronological. The dimensions are in inches, height preceding width. All oils are on canvas, all watercolors and drawings on paper.

The places following certain titles refer to the location of the subjects, and are not necessarily the places where the pictures were painted.

One asterisk (*) indicates that the work is exhibited only at the Whitney Museum; two asterisks, at the Whitney Museum and the Art Institute of Chicago; three asterisks, at the two above museums and the Detroit Institute of Arts.

OILS

1. RAILROAD TRAIN. 1908. 24 x 29. Lent by the Addison Gallery of American Art.*
2. LE PAVILLON DE FLORE. Paris. 1909. 23 1/2 x 28 1/2. Lent by Mrs. Edward Hopper. Il. p. 6.
3. LE QUAI DES GRANDS AUGUSTINS. Paris. 1909. 23 1/2 x 28 1/2. Lent by Mrs. Edward Hopper.*
4. CORNER SALOON. New York. 1913. 24 x 29. Lent by the Museum of Modern Art, Abby Aldrich Rockefeller Fund.*
5. EAST RIVER. New York. c. 1920. 32 x 46. Lent by the artist, courtesy of Frank K. M. Rehn, Inc.*
6. MOONLIGHT INTERIOR. Between 1921 and 1923. 24 x 29. Lent by Mr. and Mrs. Herbert A. Goldstone.*
7. APARTMENT HOUSES. 1923. 25 1/2 x 31 1/2. Lent by the Pennsylvania Academy of the Fine Arts.*
8. NEW YORK PAVEMENTS. c. 1924. 24 x 29. Lent by Mr. and Mrs. Herbert A. Goldstone.*
9. HOUSE BY THE RAILROAD. 1925. 24 x 29. Lent by the Museum of Modern Art, Given anonymously.*
10. AUTOMAT. 1927. 28 x 36. Lent by the Edmundson Collection, Des Moines Art Center.

11. THE CITY. New York. 1927. 28 x 36. Lent by the University of Arizona Art Gallery.
12. DRUG STORE. New York. 1927. 29 x 40. Lent by the Museum of Fine Arts, Boston.
13. LIGHTHOUSE HILL. Cape Elizabeth, Maine. 1927. 28 3/4 x 40 1/8. Lent by the Dallas Museum of Fine Arts, Gift of Mr. and Mrs. Maurice Purnell.
14. TWO ON THE AISLE. 1927. 40 1/4 x 48 1/4. Lent by the Toledo Museum of Art.*
15. BLACKWELL'S ISLAND. New York. 1928. 35 x 60. Lent by Mr. and Mrs. Christopher Tunnard.*
16. FREIGHT CARS, GLOUCESTER. 1928. 29 x 40. Lent by the Addison Gallery of American Art.
17. MANHATTAN BRIDGE LOOP. New York. 1928. 35 x 60. Lent by the Addison Gallery of American Art. Il. p. 17.
18. CHOP SUEY. 1929. 32 x 38. Lent by Mr. and Mrs. Mark Reed. Il. p. 20.
19. LIGHTHOUSE AT TWO LIGHTS. Cape Elizabeth, Maine. 1929. 29 1/2 x 43 1/4. Lent by The Metropolitan Museum of Art, Hugo Kastor Fund, 1962. Il. p. 21.*
20. RAILROAD SUNSET. 1929. 29 x 48. Lent by Mrs. Edward Hopper.*
21. EARLY SUNDAY MORNING. Seventh Avenue, New York. 1930. 35 x 60. Collection of the Whitney Museum of American Art. Il. p. 9.
22. HILLS, SOUTH TRURO. 1930. 27 3/8 x 43 1/8. Lent by the Cleveland Museum of Art, Hinman B. Hurlbut Collection.
23. TABLES FOR LADIES. 1930. 48 1/4 x 60 1/4. Lent by The Metropolitan Museum of Art, George A. Hearn Fund, 1931.*
24. THE BARBER SHOP. 1931. 60 x 78. Lent by Mr. and Mrs. Roy R. Neuberger. Il. p. 25.***
25. THE CAMEL'S HUMP. South Truro. 1931. 32 1/4 x 50 1/8. Lent by the Munson-Williams-Proctor Institute, Edward W. Root Bequest. Il. p. 28.
26. HOTEL ROOM. 1931. 60 x 65. Lent by Mrs. Frances Spingold.*
27. NEW YORK, NEW HAVEN AND HARTFORD. Cape Cod. 1931. 32 x 50. Lent by the Art Association of Indianapolis, Herron Museum of Art.
28. ROOM IN BROOKLYN. 1932. 29 x 34. Lent by the

- Museum of Fine Arts, Boston. Il. p. 29.
29. EAST WIND OVER WEEHAWKEN. 1934. 34½ x 50½. Lent by the Pennsylvania Academy of the Fine Arts. Il. p. 33.
 30. HOUSE AT DUSK. 1935. 36¼ x 50. Lent by the Virginia Museum of Fine Arts, The John Barton Payne Fund, 1953.
 31. THE CIRCLE THEATRE. New York. 1936. 27 x 36. Lent by Mr. and Mrs. Charles F. Stein, Jr.
 32. JO PAINTING. 1936. 18 x 16. Lent by Mrs. Edward Hopper.
 33. FRENCH SIX-DAY BICYCLE RIDER. New York. 1937. 17 x 19. Lent by Mr. and Mrs. Albert Hackett.
 34. BRIDLE PATH. 1939. 28 x 42. Anonymous loan.
 35. CAPE COD EVENING. 1939. 30 x 40. Lent by the Honorable and Mrs. John Hay Whitney. Il. p. 15.
 36. GROUND SWELL. Cape Cod. 1939. 36½ x 50¼. Lent by the Corcoran Gallery of Art. Il. p. 37.
 37. NEW YORK MOVIE. 1939. 32¼ x 40⅛. Lent by the Museum of Modern Art, Given anonymously. Il. p. 35.
 38. GAS. Cape Cod. 1940. 26¼ x 40¼. Lent by the Museum of Modern Art, Mrs. Simon Guggenheim Fund. Il. p. 23.
 39. OFFICE AT NIGHT. 1940. 22⅛ x 25. Lent by the Walker Art Center, Minneapolis.
 40. GIRLIE SHOW. 1941. 32 x 38. Lent by Mr. and Mrs. Charles F. Stein, Jr.*
 41. THE LEE SHORE. Cape Cod. 1941. 28¼ x 43. Lent by the Sara Roby Foundation.
 42. DAWN IN PENNSYLVANIA. 1942. 24½ x 44½. Lent by Dr. and Mrs. James Hustead Semans—Duke University. Il. p. 41.
 43. NIGHTHAWKS. 1942. 33⅓₁₆ x 60⅛. Collection of the Art Institute of Chicago (Friends of American Art Collection). Il. p. 43.**
 44. THE MARTHA MCKEAN OF WELLFLEET. 1944. 32 x 50. Lent by Mr. and Mrs. Harold Harris.
 45. MORNING IN A CITY. 1944. 44 x 60. Lent by Mr. Lawrence H. Bloedel. Il. p. 45.
 46. AUGUST IN THE CITY. 1945. 23 x 30. Lent by the Norton Gallery and School of Art.
 47. ROOMS FOR TOURISTS. Provincetown. 1945. 30 x 42. Lent by the Yale University Art Gallery, Bequest of Stephen Carlton Clark.*
 48. TWO PURITANS. Cape Cod. 1945. 30 x 40. Anonymous loan.*
 49. APPROACHING A CITY. 1946. 27 x 36. Lent by the Phillips Collection, Washington.
 50. OCTOBER ON CAPE COD. 1946. 26 x 42. Lent by Katherine and William Carpenter.
 51. PENNSYLVANIA COAL TOWN. 1947. 28 x 40. Lent by the Butler Institute of American Art. Il. p. 49.
 52. SUMMER EVENING. 1947. 30 x 42. Lent by Mr. and Mrs. Lee C. Hickey.
 53. SEVEN A.M. 1948. 30 x 40. Collection of the Whitney Museum of American Art.
 54. CONFERENCE AT NIGHT. 1949. 28 x 40. Lent by the Wichita Art Museum, Roland P. Murdock Collection.*
 55. HIGH NOON. 1949. 28 x 40. Lent by Mr. and Mrs. Anthony Haswell. Il. p. 50.
 56. CAPE COD MORNING. 1950. 34¼ x 40⅛. Lent by the Sara Roby Foundation. Il. p. 48.
 57. HOTEL BY A RAILROAD. 1952. 31 x 40. Lent by the Joseph H. Hirshhorn Foundation, Inc. Il. p. 55.
 58. MORNING SUN. 1952. 28⅛ x 40⅛. Lent by the Columbus Gallery of Fine Arts, Howald Fund.
 59. SEA WATCHERS. 1952. 30 x 40. Lent by Mr. and Mrs. Ralph L. Ritter.*
 60. OFFICE IN A SMALL CITY. 1953. 28 x 40. Lent by The Metropolitan Museum of Art, George A. Hearn Fund, 1953.*
 61. CITY SUNLIGHT. 1954. 28 x 40. Lent by the Joseph H. Hirshhorn Foundation, Inc. Il. p. 51.
 62. CAROLINA MORNING. 1955. 30 x 40. Lent by Mr. and Mrs. Otto L. Spaeth.
 63. FOUR LANE ROAD. 1956. 27½ x 41½. Lent by Mr. and Mrs. Malcolm G. Chace, Jr.
 64. HOTEL WINDOW. 1956. 40 x 55. Lent by Mr. and Mrs. Lawrence A. Fleischman.
 65. SUNLIGHT ON BROWNSTONE. 1956. 30 x 40. Lent by the Wichita Art Museum, Roland P. Murdock Collection.*
 66. WESTERN MOTEL. 1957. 30¼ x 50⅛. Lent by the Yale University Art Gallery, Bequest of Stephen Carlton Clark.*

67. SUNLIGHT IN A CAFETERIA. 1958. 40¼ x 60⅛. Lent by the Yale University Art Gallery, Bequest of Stephen Carlton Clark. Il. p. 57.*
68. EXCURSION INTO PHILOSOPHY. 1959. 30 x 40. Anonymous loan.*
69. SECOND-STORY SUNLIGHT. 1960. 40 x 50. Collection of the Whitney Museum of American Art, Gift of the Friends of the Whitney Museum. Il. p. 53.
70. A WOMAN IN THE SUN. 1961. 40 x 60. Lent by Mr. and Mrs. Albert Hackett. Il. p. 61.
71. NEW YORK OFFICE. 1962. 40 x 55. Lent by Dorothy Dennison Butler. Il. p. 63.
72. ROAD AND TREES. 1962. 34 x 60. Lent by Mr. and Mrs. John Clancy.
73. INTERMISSION. 1963. 40 x 60. Lent by the artist, courtesy of Frank K. M. Rehn, Inc.
74. SUN IN AN EMPTY ROOM. 1963. 29 x 40. Lent by the artist, courtesy of Frank K. M. Rehn, Inc.*

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75. LA PIERREUSE. Paris. 1906/7 or 1909. 11⅞ x 6⅝₁₆. Collection of the Art Institute of Chicago (Olivia Shaler Swan Collection). Il. p. 11.
76. THE ROAD MENDER. Paris. 1906/7 or 1909. 11⅞ x 6¼. Collection of the Art Institute of Chicago (Olivia Shaler Swan Collection).
77. HOUSE WITH FENCE. Gloucester. 1923. 11½ x 17½. Lent by Mrs. Robert W. Wood, Jr.
78. HOUSE WITH MANSARD ROOF. Gloucester. 1923. 14 x 20. Lent by the Brooklyn Museum.*
79. HOUSES ON THE BEACH. Gloucester. c. 1923. 14 x 20. Lent by the Rita and Daniel Fraad Collection.*
80. ITALIAN QUARTER. Gloucester. 1923. 14 x 20. Lent by Dr. and Mrs. Harold Brandaleone.**
81. HASKELL'S HOUSE. Cape Ann. 1924. 14 x 20. Lent by Mr. and Mrs. Herbert A. Goldstone.*
82. HOUSE AND HARBOR. Gloucester. 1924. 14 x 20. Lent by Mr. and Mrs. George Greenspan.*
83. INTERIOR. New Mexico. 1925. 14 x 20. Collection of the Art Institute of Chicago (Olivia Shaler

- Swan Collection).
84. BEAM TRAWLER TEAL. Rockland, Maine. 1926. 14 x 20. Lent by the Munson-Williams-Proctor Institute, Gift of Mr. Fred L. Palmer.*
85. BOW OF BEAM TRAWLER OSPREY. Rockland, Maine. 1926. 14 x 20. Lent by Mr. and Mrs. Robert E. Devere.
86. DAVIS HOUSE. Gloucester. 1926. 14 x 20. Lent by Mr. J. William Middendorf II.
87. DECK OF BEAM TRAWLER WIDGEON. Rockland, Maine. 1926. 14 x 20. Anonymous loan.*
88. GLOUCESTER HARBOR. 1926. 14 x 20. Lent by Mrs. Edward W. Root.
89. MANHATTAN BRIDGE AND LILY APARTMENTS. 1926. 14 x 20. Lent by Mr. and Mrs. Joel Wm. Harnett.
90. RAILROAD CROSSING. Rockland, Maine. 1926. 14 x 20. Lent by Mr. and Mrs. Herbert A. Goldstone.*
91. ROOFS OF WASHINGTON SQUARE. New York. 1926. 14 x 20. Lent by Mr. and Mrs. James H. Beal. Il. p. 18.
92. TALBOT'S HOUSE. Rockland, Maine. 1926. 14 x 20. Anonymous loan. Il. on cover.
93. UNIVERSALIST CHURCH, GLOUCESTER. 1926. 14 x 20. Lent by the Art Museum, Princeton University.
94. CAPTAIN STROUT'S HOUSE. Portland Head, Maine. 1927. 14 x 20. Lent by the Wadsworth Atheneum, Hartford, The Ella Gallup Sumner and Mary Catlin Sumner Collection.
95. LIGHT AT TWO LIGHTS. Cape Elizabeth, Maine. 1927. 14 x 20. Lent by Dr. and Mrs. Irving Frederick Burton. Il. p. 19.
96. LIGHTHOUSE AND BUILDINGS, PORTLAND HEAD. Cape Elizabeth, Maine. 1927. 14 x 20. Lent by the Museum of Fine Arts, Boston.*
97. ADAMS' HOUSE. Gloucester. 1928. 16 x 25. Lent by the Wichita Art Museum, Roland P. Murdock Collection.*
98. CIRCUS WAGON. Gloucester. 1928. 14 x 20. Anonymous loan.*
99. MARTY WELCH'S HOUSE. Gloucester. 1928. 14 x 20. Lent by Dr. and Mrs. Irving Levitt. Il. p. 26.
100. MY ROOF. New York. 1928. 14 x 20. Lent by Mr.

- and Mrs. Leo J. Goldshlag.
101. RAILROAD GATES. Gloucester. 1928. 13¼ x 21¼. Lent by Dr. and Mrs. Irving Levitt.
 102. BAPTISTRY OF ST. JOHN'S. Charleston, S.C. 1929. 14 x 20. Lent by Mr. and Mrs. Herbert A. Goldstone.*
 103. CAPE ELIZABETH. 1929. 16 x 25. Lent by the Cleveland Museum of Art, Hinman B. Hurlbut Collection.
 104. SHORE ACRES. Cape Elizabeth, Maine. 1929. 16 x 25. Lent by Mr. and Mrs. Lawrence A. Fleischman.
 105. BURLY COBB'S HOUSE. Cape Cod. 1930. 14 x 20. Lent by Mrs. Edward W. Root.
 106. CORN HILL. c. 1930. 14 x 20. Lent by Mr. Keith H. Baker.**
 107. HIGHLAND LIGHT. North Truro. 1930. 16 x 25. Lent by the Fogg Art Museum, Harvard University.*
 108. HOUSE, PROVINCETOWN. 1930. 20 x 25. Lent by the Museum of Art, University of Oklahoma, Norman.
 109. METHODIST CHURCH. Provincetown. 1930. 25 x 20. Lent by the Wadsworth Atheneum, Hartford, The Ella Gallup Sumner and Mary Catlin Sumner Collection. Il. p. 27.
 110. RICH'S BARN. South Truro. 1931. 20 x 28. Lent by Mr. and Mrs. John W. Huntington.
 111. MARSHALL'S HOUSE. Cape Cod. 1932. 14 x 20. Lent by the Wadsworth Atheneum, Hartford.
 112. COLD STORAGE PLANT. North Truro. 1933. 20 x 25. Lent by the Fogg Art Museum, Harvard University.
 113. COTTAGES AT WELLFLEET. 1933. 20 x 28. Anonymous loan. Il. p. 31.
 114. THE FORKED ROAD. Near Wellfleet. 1934. 20 x 28. Lent by the Edmundson Collection, Des Moines Art Center.
 115. HOUSE ON PAMET RIVER. Cape Cod. 1934. 20 x 25. Collection of the Whitney Museum of American Art.
 116. JENNESS HOUSE LOOKING NORTH. Cape Cod. 1934. 19½ x 27. Lent by Mr. and Mrs. George Perutz.
 117. HOUSE WITH A BIG PINE. Eastham. 1935. 20 x 25. Lent by Mr. and Mrs. Albert Hackett.*
 118. YAWL RIDING A SWELL. Cape Cod. 1935. 20½₁₆ x 28¼. Lent by the Worcester Art Museum.
 119. VERMONT HILLSIDE. 1936. 20⅛ x 27⅞. Lent by Mr. and Mrs. Lloyd Goodrich.
 120. GRAVEL BAR, WHITE RIVER. Vermont. 1937. 20 x 28. Lent by Mr. and Mrs. Roy R. Neuberger.
 121. SHACKS AT PAMET HEAD. Cape Cod. 1937. 20 x 22. Lent by Mr. and Mrs. Lloyd Goodrich.
 122. WHITE RIVER AT ROYALTON. Vermont. 1937. 20 x 28. Lent by Dr. Allister M. McClellan.
 123. WHITE RIVER AT SHARON. Vermont. 1937. 20 x 28. Lent by the Sara Roby Foundation. Il. p. 36.
 124. FIRST BRANCH OF THE WHITE RIVER. Vermont. 1938. 20 x 25. Lent by the Museum of Fine Arts, Boston.*
 125. SHOSHONE CLIFFS. Wyoming. 1941. 20 x 25. Lent by the Butler Institute of American Art.
 126. COBB'S HOUSE. South Truro. 1942. 21½ x 29½. Lent by the Worcester Art Museum. Il. p. 39.
 127. FOUR DEAD TREES. South Truro. 1942. 20 x 28. Lent by Mr. and Mrs. Alan R. Blackmer. Il. p. 47.
 128. MONTERREY CATHEDRAL. Mexico. 1943. 21 x 29. Lent by the Philadelphia Museum of Art.
 129. PALMS AT SALTILLO. Mexico. 1943. 20 x 25. Lent by Mr. and Mrs. Robert M. Bernstein. Il. p. 46.
 130. SALTILLO MANSION. Mexico. 1943. 21¼ x 27⅛. Lent by The Metropolitan Museum of Art, George A. Hearn Fund, 1945.*
 131. SALTILLO ROOFTOPS. Mexico. 1943. 19¾ x 27½. Lent by the Museum of Art, Carnegie Institute.
 132. CHURCH OF SAN ESTEBAN. Saltillo, Mexico. 1946. 22¼ x 30½. Lent by The Metropolitan Museum of Art, George A. Hearn Fund, 1948.*
 133. CONSTRUCTION, SALTILLO. 1946. 21 x 29. Lent by Mr. Charles E. Buckley.
 134. EL PALACIO. Saltillo, Mexico. 1946. 21 x 29. Collection of the Whitney Museum of American Art.
 135. MOUNTAINS AT GUANAJUATO. Mexico. 1953. 21 x 29. Lent by the Yale University Art Gallery, Bequest of Stephen Carlton Clark.*
 136. CALIFORNIA HILLS. Pacific Palisades. 1957. 21½ x 29¼. Lent by Hallmark Cards, Inc. Il. p. 59.

DRAWINGS

All are in conte crayon unless otherwise stated. Those not owned by museums or collectors are lent by Mrs. Edward Hopper. The drawings of female nudes were all made in the sketch class of the Whitney Studio Club in the middle 1920's. The five Gloucester drawings were probably done in 1923, 1924, 1926 or 1928.

137. DRAWING FOR ETCHING "THE CAT BOAT." 1922. 8 x 10 (sight). Lent by the Philadelphia Museum of Art.
138. RECLINING NUDE. 11 ½ x 17 ½. Lent by the Castellane Gallery.
139. SEATED NUDE. 22 x 15.
140. STANDING NUDE, BACK VIEW. Sanguine. 19 x 12.
141. STANDING NUDE, LEANING. 22 ⅛ x 14 ¾.
142. STANDING NUDE, LEFT ARM OUTSTRETCHED. 22 ⅛ x 15.*
143. STANDING NUDE, RIGHT ARM RAISED. 18 x 11 ½.*
144. TWO SEATED NUDES. Sanguine. 22 ⅛ x 15 ⅛.*
145. TWO STANDING NUDES. Sanguine. 22 ¾ x 15 ⅛.*
146. CEMETERY AT GLOUCESTER. 15 x 22. Lent by Mr. Frank Picarello, Jr.
147. DOUBLE HOUSE, GLOUCESTER. 11 ½ x 17 ½. Lent by Rev. Richard L. Hillstrom.
148. GLOUCESTER BOATS AT WHARF. 12 x 18. Lent by Mr. and Mrs. Walter Fillin.
149. HOUSE AND FIELD. Gloucester. 12 x 18. Lent by Mrs. Herbert D. Schutz.
150. HOUSES—GLOUCESTER. 12 x 18. Lent by the Corcoran Gallery of Art.
151. SKYLIGHTS. New York. 1926. 12 x 19 ⅛. Lent by Mr. and Mrs. John Clancy.*
152. TREE. Maine. 1926, 1927 or 1929. 22 x 15.*
153. LIGHT AT TWO LIGHTS. Cape Elizabeth, Maine. 1927. 15 x 22.
154. TOPSFIELD. 1929. 15 x 22.
155. STUDY FOR PAINTING, "PRETTY PENNY." (Home of Helen Hayes and Charles MacArthur.) 1939. 15 ⅛ x 25 ⅛.
156. PERKINS YOUNGBOY DOS PASSOS. 1941. 15 x 22.*
157. SLEEPING WOMAN. Sanguine. 11 x 15.*

PRINTS

All are etchings except Nos. 178, 182 and 184, which are dry-points. The dates are those given in Carl Zigrosser's catalogue raisonnée, *The Complete Graphic Work of Edward Hopper*, 1962. Nos. 158, 159 and 160 were done between 1915 and 1918; No. 183 between 1919 and 1923.

Nos. 161, 167, 168, 170-172, 174, 176 and 179-182 are lent by Mrs. Edward Hopper. Nos. 158-160, 163-166, 169, 173, 175, 177, 178, 183 and 184 are lent by the Philadelphia Museum of Art.

158. CARMINE STREET. 7 x 8.
159. THE MODEL. 7 x 7.
160. THE OPEN WINDOW. 4 x 5.
161. HOUSE BY A RIVER. 1919. 7 x 8.
162. AMERICAN LANDSCAPE. 1920. 7 ½ x 12 ½. Il. p. 13.
163. LES DEUX PIGEONS. 1920. 8 ½ x 10.
164. HOUSE ON A HILL (THE BUGGY). c. 1920. 8 x 10.
165. NIGHT ON THE EL TRAIN. 1920. 7 ½ x 8.
166. SUMMER TWILIGHT. 1920. 8 ½ x 10.
167. TRAIN AND BATHERS. 1920. 8 ½ x 10.
168. EVENING WIND. 1921. 7 x 8 ⅜. Il. p. 12.
169. HOUSE TOPS. 1921. 6 x 8.
170. NIGHT IN THE PARK. 1921. 7 x 8 ⅜.
171. NIGHT SHADOWS. 1921. 7 x 8 ⅜.
172. THE CAT BOAT. 1922. 8 x 10.
173. EAST SIDE INTERIOR. 1922. 8 x 10. Three states: first, third and final.
174. THE RAILROAD. 1922. 8 x 10.
175. AUX FORTIFICATIONS. 1923. 12 x 15.
176. GIRL ON A BRIDGE. 1923. 7 x 9.
177. THE HENRY FORD. 1923. 12 x 15.
178. HOUSE AT TARRYTOWN. 1923. 8 x 10.
179. THE LIGHTHOUSE. 1923. 10 x 12.
180. THE LOCOMOTIVE. 1923. 8 x 10.
181. THE LONELY HOUSE. 1923. 8 x 10.
182. RAILROAD CROSSING. 1923. 7 x 9.
183. PEOPLE IN A PARK. 7 x 10.
184. THE BALCONY. 1928. 8 x 10.

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by Irma B. Jaffe

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TALBOT'S HOUSE.

1926. Watercolor. 14 x 20.

Private collection.